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INFORMATION BULLETIN

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LC's Rich Materials in Black History

Library of Congress
INFORMATION BULLETIN

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Librarian of Congress

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On the Cover: Several specialists from the Library, together with an outside consultant, are preparing a guide on LC's materials relating to black slavery. On Dec. 9 (clockwise from left) Brian Taves, Ronald Grim, Beverly Brannan, Evelyn Sinclair, Rosemary Plakas, Debra Newman Ham, Ardie Myers and Marieta Harper met in the Manuscript Division to discuss their recent progress on the project (not shown: David Parker). *Photo by Reid Baker*

Cover Story: The Library has materials in numerous departments on slavery in America. The guide that LC specialists are preparing will aid scholars, researchers and the general public alike in finding these resources. Their discussion of the project illuminates a few of the items available. 51

Father of Black History: An LC exhibit, "The Legacy of Carter G. Woodson," honors a pioneer in African-American history. 47

98 Million and Counting: At the end of fiscal 1991, the Library had more than 98 million items in its collections. This and other statistics. 48

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The *Library of Congress Information Bulletin* is issued biweekly by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

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Belzoni, Miss., in the Delta area, October 1939: Entering a movie theater by the "colored" entrance; from the exhibit "Moving Back Barriers." *Photo by Marion Post Wolcott for the Farm Security Administration*

New Exhibit Highlights Woodson Legacy

Black History Month Celebrated

A number of events are planned at the Library to celebrate Black History Month during February 1992.

Of special note is the exhibition "Moving Back Barriers: The Legacy of Carter G. Woodson." Woodson (1875–1950), known as the "Father of Black History," devoted his life to researching and publicizing black contributions to civilization. The exhibition, in the Madison Building, runs through April 26.

Carter G. Woodson was a pioneer in the study of African-American history, and in 1926 he founded Negro History Week. As he said in 1940, "It is not so much a Negro History Week, as it is a History Week. We should emphasize not Negro history but the Negro in history."

As a result of the efforts of Woodson and his successors, today's history books are being revised to present the more objective view of the African-American heritage that Woodson advocated. And, 66 years later, Woodson's celebration has evolved into Black History Month.

"Moving Back Barriers" focuses on Woodson's efforts to increase public knowledge of black history and to make it a field for serious academic inquiry. His achievements will be put in the context of his times and of the larger issues of black history. The exhibiton will include manuscripts, books, photographs, paintings and other artifacts of his achievements.

Among the highlights of the exhibit are a large oil painting of Woodson by Lois Maillon Jones, a bill of sale for the purchase of a slave sold to James Monroe by Thomas Jefferson, signed by Jefferson; and a letter Frederick Douglass wrote on the day before his death. Most of the

(Cont. on p. 48)

The Year at a Glance: LC Nears 100 Million-Item Mark

Sometime during calendar year 1992, the Library expects to add its 100 millionth item to the collections. In fiscal 1991 (Oct. 1, 1990–Sept. 30, 1991) the Library:

- ☐ Welcomed 910,565 users and visitors.
- ☐ Held 98,636,944 items, including:
  - ☐ 15,374,079 books in the classified collections.
  - ☐ 83,262,865 items in the nonclassified collections. These included:
    - ☐ 12,580,836 books in large type and raised characters, incunabula, monographs and serials, music, bound newspapers, pamphlets, technical reports and other printed material;
    - ☐ 1,870,190 audio materials, such as discs, tapes and other recorded formats;
    - ☐ 39,693,433 total manuscripts;
    - ☐ 4,098,486 maps;
    - ☐ 8,690,174 microforms;
    - ☐ 16,329,746 visual materials, including 532,609 motion pictures; 13,999,912 photographs; 80,134 posters; 348,772 prints and drawings; 130,621 videotapes and videodiscs; and 1,237,698 other visual materials.
- ☐ Completed full-level cataloging of 196,620 titles.
- ☐ Registered 662,476 claims to copyright. Answered 452,949 inquiries through the Copyright Office.
- ☐ Completed 509,780 research assignments for Congress through the Congressional Research Service.
- ☐ Conducted public tours for 25,785 general visitors and arranged programs, available in 25 languages, for 7,176 professional visitors.
- ☐ Coordinated 248 special events through Special Events Office.
- ☐ Circulated more than 21,725,000 disc, cassette and braille items to more than 757,000 blind and physically handicapped patrons.
- ☐ Had more than 12,550,437 records in computer data bases.
- ☐ Employed a staff of 5,045 employees.
- ☐ Operated with a total fiscal 1991 appropriation of $305,067,260.

Daytona Beach, 1943: Mary McLeod Bethune bows her head during Sunday chapel services. *Photo by Gordon Parks*

CORRECTION

The photo on page 30 of the LC *Information Bulletin*, Vol. 51, No. 2 contained an error. Obviously, the person identified as being the husband of Queen Elizabeth II is Prince Philip.

Woodson *(Cont. from p. 47)*

manuscript materials are drawn from the collection that Woodson donated to the Library in the 1920s and 1930s.

The exhibit reflects the breadth of Woodson's interests in education, African roots, the pre-Civil War period, migration, the church, black leaders and civil rights.

Exhibit hours are 8:30 a.m. to 9:30 p.m. Monday–Friday, and 8:30 a.m. to 6 p.m. Saturday and Sunday.

Register of Copyrights Favors Home Recording Act Passage

Sen. Dennis DeConcini (D-Ariz.), chairman of the Subcommittee on Patents, Copyrights and Trademarks, said that the Audio Home Recording Act of 1991 "represented a historic compromise among traditionally opposing segments of the entertainment industries," at an Oct. 29, 1991, hearing.

Register of Copyrights Ralph Oman added his voice to the chorus of supporters praising the audio hardware and music industries.

"Congress now has a golden opportunity to create an environment in which this new technology can reach its full potential. Politically, the time to act is now," Mr. Oman said.

The Audio Home Recording Act of 1991 (S. 1623) results from efforts to address unauthorized home taping of copyrighted works during the last decade. With the introduction of digital audio recording, the music industry has raised concerns about what it perceives as the potentially devastating impact of digital copying on the economics of the recording industry.

The proposed legislation is not the first to address this issue. Several bills have been introduced in past sessions of Congress that have met opposition from various interest groups.

Representatives from the recording industry and the consumer electronics industry got together to determine whether there was sufficient common ground to reach a satisfactory solution.

The so-called Athens Agreement in June 1989 resulted from these talks. The representatives presented Congress with a solution they felt would resolve the home-taping issue. The proposal would have implemented a Serial Copy Management System (SCMS) for digital audiotape recorders. This system would allow for perfect copies to be made from digital audio recording formats, but would not allow further copies to be made from those copies.

Ralph Oman and pop star Debbie Gibson; passage of the Home Recording Act would further protect her recordings.

In October 1989, the Copyright Coalition was founded to represent a segment of the music industry that has long sought what it viewed as fair compensation for home taping of copyrighted musical works – preferably a royalty on blank tape – and to oppose any legislation that would rely solely on technical restrictions, namely, SCMS.

Because previous attempts to resolve these issues had failed, Congress urged the music and consumer electronics industries to go back to the bargaining table and return when a compromise had been found that satisfied all the interested parties.

Representatives of the Copyright Coalition, the recording industry and the consumer electronics industry conducted talks and ultimately produced a broad compromise. Together, they presented Congress with what they felt was a win-win proposition. The Audio Home Recording Act of 1991 embodies this compromise.

If enacted into law, this bill "would put to rest a decade-long controversy that has consumed the time and energy of many people in industry and government," Edward P. Murphy, president of the National Music Publishers' Association Inc., said during his testimony on behalf of the Coalition.

The bill proposes implementing both a royalty payment system and a serial copy management system for digital audio recording, while at the same time insulating consumers from infringement suits for home copying.

During his testimony, Mr. Oman said, "I commend the parties for their historic compromise . . . all creative and proprietary interests are accommodated by the compromise."

Also testifying in favor of the Act were pop star Debbie Gibson; John V. Roack, chairman of Tandy Corp.; Linda Golodner, executive director of the National Consumers League; Jay Berman, president of the Recording Industry Association of America; and Gary Shapiro, group vice president of the Consumer Electronics Group of the Electronics Association.

Witnesses voicing opposition at the hearing were Philip Greenspun, research assistant at the Massachusetts Institute of Technology, and journalist Frank Beacham.

The bill is pending on the Senate floor. *–Jacqueline Smith*

Joseph Brodsky, who wants to see poetry sold like other books in supermarkets. *Photo by Annalisa Alleva*

LC in the News

☐ As a specialist in Russian culture, Librarian of Congress James H. Billington is often in demand for his opinions on the breakup of the Soviet Union and the new Commonwealth of Independent States.

According to a statement Dr. Billington made to *The New York Times* Dec. 16, "Gorbachev really did four great things. One was *glasnost*—he opened up the Soviet Union. Two, he brought into being serious representative institutions. Three, he made the decision not to use the army in East Germany. Four, in August he made the decision not to legitimize the junta in any way. Any one of those would have been remarkable. All four makes for an important place in history, despite his, on balance, retrogressive role for most of the last year."

Dr. Billington told *The Philadelphia Inquirer* Dec. 12 that he is hopeful for the future of Russia, but not in the short run. "The Western reaction has been begrudging and inadequate. . . . The problems are just colossal," he said. "There's much talk about Putsch Two. There's going to be a difficult couple of years But the stake is tremendous. I'm hopeful that they'll get through it."

☐ Poet Laureate Joseph Brodsky is on a "mission to supermarket's masses," said the Dec. 10 *New York Times*.

"My idea is simply that . . . books of poetry should be published in far greater volume and be distributed in far greater volume, in far more substantial manner. You can sell in supermarkets very cheaply. In paperbacks. You can sell in drugstores."

And he has additional ideas on getting poetry to the masses, as he told the Jan. 19 *Washington Post Magazine:*

Books of poetry, he said, "should be brought to the doorstep like electricity, or like milk in England." Mr. Brodsky would like to see an anthology of American verse in every motel room, next to the Gideon Bible, "which will surely not object to this proximity, since it does not object to the proximity of the phone book."

He also said America should not feel "inferior or insecure or provincial" regarding its poetry. "It's far more advanced . . . in terms of its poetry, than any European culture."

☐ Library of Congress concerts have also made the news. The recent performance of the works of avant-garde composer John Cage was reviewed in the Nov. 18 *Washington Post*. According to critic Joseph McLellan, the overflow crowd was treated to five selections dating from 1983 to 1991, including one, Two⁴, which had its premiere performance and was commissioned by the Library.

☐ Another LC concert, this one by the Juilliard String Quartet, also played to a packed house. "Tone, power, sensitivity: All were in glowing evidence," said the Nov. 25 *Washington Post* of the performance.

☐ And the Library's tribute to Mozart—a small exhibit at LC's Performing Arts Library at the Kennedy Center—was called "remarkable" by the Dec. 13 *Washington Post*.

☐ According to writer Alan Bisbort of Arlington, Va., it seems that the stereotype of the librarian who is continually admonishing readers with a "shhh!" is a thing of the past.

"Except for the Library of Congress—which maintains a degree of serenity despite the ceaseless clamor that goes with being the Lourdes of librarianship," he wrote in the Nov. 24 *Washington Post*, "I can't find a library that [now] enforces even the simplest code of decorum, save for frowning on open violence."

The Juilliard String Quartet (clockwise from lower left): Robert Mann, Joel Smirnoff, Joel Krosnick, Samuel Rhodes

Sorting Out LC's Rich Materials on Black History:
Experts Gather in Roundtable Discussion

During the autumn of 1989 a group of Library staff members with an interest in black history first met to discuss publishing an LC African-American resource guide.

The staffers were: Debra Newman Ham of the Manuscript Division and the guide's general editor; Evelyn Sinclair of the Publishing Office, editor; Ardie Myers, General Reading Rooms Division; Beverly Brannan, Prints and Photographs Division; Marieta Harper, Order Division; Ronald Grim, Geography and Map Division; Rosemary Plakas, Rare Book and Special Collections Division; David Parker and Brian Taves, Motion Picture, Broadcasting and Recorded Sound Division; and Dana Epstein, an outside consultant.

Now, more than two years later, the resource guide is taking shape. The Dec. 9 roundtable discussion transcribed below illuminates the project and provides a small sampling of the type of African-American resources available in the Library:

"Slave House of J.W. Neal & Co.," from the 1936 broadside Slave Market in America *(see photo on page 52)*

HAM: Good morning. I'm Debra Newman Ham, specialist in African-American history and culture in the Manuscript Division at the Library of Congress.

I've been asked to be the general editor for a Library-wide guide to black history resources. We have drawn specialists from different parts of the Library who will write for the guide descriptions of their collections that include materials relating to African-Americans. My task is to organize the information so that we have a running narrative about our black history materials.

The Publishing Office has spearheaded this guide project along with several other subject guides that the Library is producing. Evelyn Sinclair from the Publishing Office, who is the editor for this particular guide, will tell us a little bit about the guide projects.

SINCLAIR: In the Publishing Office we currently have a series that we call Library of Congress Resource Guides, and I trace the origin of these guides partly to the demise of the *Quarterly Journal of the Library of Congress* in 1983, which left a void that we have attempted to fill by division acquisition reports and with annuals. We've had a couple of annuals, one in Folklife and the other in Performing Arts.

When Dr. Billington visited the Publishing Office shortly after coming to the Library in 1987 and looked at an array of books that the Library had published, he suggested that the publication of a series of books might have greater impact for the institution than any individual book that we could publish. And that started staff in the Publishing Office thinking about what we could do to start series publications.

Because individual collection guides that come from any particular division are usually the idea of the division and originate there, that wasn't our main focus. We were trying to think of a series that would be Library-wide. In the summer of 1989 we went out into the divisions and began to talk to staff about resource guides that would address a single subject but look at formats throughout the Library.

In the divisions, specialists and curators generally responded positively to that idea. There were also quite a few subjects advanced as possible candidates for resource guides. World War II was one of the first ones we were thinking about because of the [1991] anniversary.

The other question was: Who would write the guides? There are

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Guide *(Cont. from p. 51)*
basically two ways to go. One is to hire someone from outside to take a subject like World War II and trace it throughout the collections of the Library. And the other is to ask different specialists in the divisions to contribute to a guide.

As it turned out, when I went to Prints and Photographs and talked with Beverly Brannan, I discovered that she was already thinking of doing a division guide in African-American studies, and she knew that Debra Newman Ham was also working on such a guide in the Manuscript Division. I learned that Ardie Myers had for a long time been answering questions in the General Reading Rooms Division about African-American history and literature. So we had a group of people who were already working in the subject and we tried to bring them all together.

Then we went out looking for other specialists who also had this expertise. We got a group of staff together at a meeting in November 1989 and have since enlisted assistance, thanks partly to Debra Newman Ham, by advertising in [the staff newspaper] the need for contributions and volunteers to help.

I think our way of doing the guide has a distinct advantage in that we've set up a network of specialists in the Library and a couple of people outside the Library who are all working together and learning about one another's areas of expertise and collections. I think that will be a great value to the institution, as will the resource guide when it's finally published, I hope sometime in late 1992.

HAM: Thank you, Evelyn. The guide is going to be divided into major subject areas. Part I, African-Americans in the antebellum period, will have a discussion of slavery from several vantage points: the slave trade, plantation life, the slaves' perspective, and slavery and the popular culture. There will also be sections on free blacks in the revolutionary era, the national period and a section on abolition and antislavery movements. The final section of part I will address the rise of sectionalism and the succession controversy.

The next part will be the Civil War and the period after the war including reconstruction, the Booker T. Washington era, the World Wars and the civil rights era as major subject areas. We haven't nailed each section down exactly by date, but we have pretty good ballpark figures. For each section we have drawn from specialists in the various divisions' special collections to describe materials. For one of the early sections of the guide, for example, which relates to the slave trade, we have asked everyone working with us to submit the materials they have on that subject. So, the draft of the guide in its present form, which describes books relating to the slave trade, was written by Ardie Myers.

"Slave Market in America," published by the American Anti-Slavery Society in 1836, notes that 7,000 slaves live in Washington, D.C., the symbolic capital of freedom.

The next part is a description of manuscripts relating to the African and domestic slave trade, which I wrote. Then there is information about prints and photographs, written by Beverly Brannan. She describes some of the images of the slave ships and the importation of slaves.

Marieta Harper in the Order Division is doing a section for us about juvenile literature.

Ronald Grim in Geography and Map is pulling together atlases and maps relating to various areas of black history. Rosemary Plakas in the Rare Book and Special Collections Division is searching that material and describing it for us for the guide, and David Parker and Brian Taves are working on materials in the Motion Picture, Broadcasting and Recorded Sound Division.

Dena Epstein, a hired consultant, wrote the section on the Music Division. She is the author of *Sinful Tunes and Spirituals: Black Folk Music to the Civil War.*

Once all of the materials are submitted, it is my job as general editor to smooth them out so that when you read the essay you should be able to go to any of the special collections in the Library that have materials on the slave trade, pull them out and use them. Thus researchers will not be limited either to books or to manuscripts but will also know what other kind of resources are available on a particular subject. What is the exact title for this guide, Evelyn?

SINCLAIR: "The African-American Mosaic: A Library of Congress

Resource Guide for the Study of Black History and Culture."

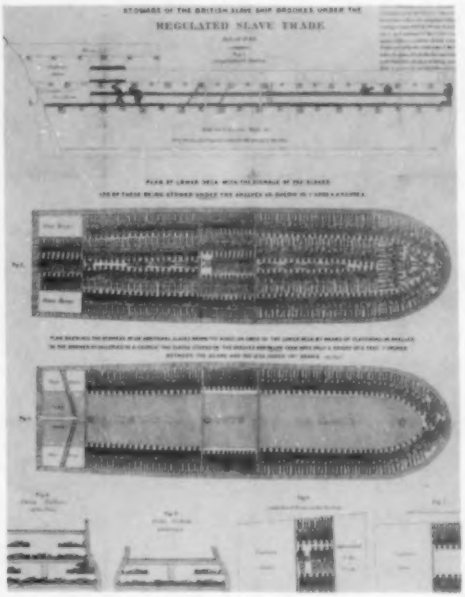
HAM: So it is really a mosaic, and we will try to give a sense of the kinds of materials we have on this single subject. To demonstrate what our working method is, we have asked each person here to discuss materials relating to the slave trade and slavery in the United States. We will start with Ardie Myers from the General Reading Rooms Division.

MYERS: The kinds of materials that I am covering in this particular section of the guide are primarily bibliographies, reference books, official documents and various special items of particular significance to the study of the slave trade. The Microform Reading Room has a large number of publications with large quantities of books, pamphlets, periodicals, personal papers and various other kinds of materials relating to the trade and slavery. This includes the Works Project Administration slave narrative collection, which provides information about the domestic slave trade.

The original WPA slave narrative collection is available in the Manuscript Division. We also have a printed set edited by George Rawick called *The American Slave: A Composite Autobiography*. This edition includes some narratives that were not included in the original WPA collection.

Besides the WPA series, the general collection includes a number of published slave narratives that were done before and after the Civil War. The WPA series was done during the Great Depression, around 1936.

In addition to narratives, we also have major microform publications such as the "American Culture Series," a collection of early American books and pamphlets with significant primary resources for the study of slavery, and "Slavery," a microfiche collection of pamphlets, books and periodicals that specifically relate to various aspects of slavery.



Plan of the lower deck of the British slave ship *Brookes* showing the stowage of more than 400 slaves, with a third on shelves that restricted the height to 2 feet.

In the Main Reading Room collection we have indexes and abstracts to other kinds of journals, such as antislavery collections. We discovered a publication consisting of conference papers published by UNESCO that relates to the African slave trade from the 15th to the 19th centuries.

Besides that, we have most of the standard works about slavery such as Elizabeth Donnan's *Documents Illustrative of the History of the Slave Trade to America* and Helen Catterall's *Judicial Cases Concerning American Slavery and the Negro*. So the general collection has a vast number of resources on slavery. What we try to do in the guide, for the most part, is indicate the types of materials available in the Library as well as some of the classic kinds of works that anyone needing to know something about slavery or black history would expect to locate. We also are including guides to the literature that might help beginners get started.

HAM: Thank you, Ardie. Now I'd like Beverly Brannan, a curator in the Prints and Photographs Division, to talk about the kinds of illustrations she has found for the slave period.

BRANNAN: The visual documents of the slavery period are found throughout the Library – in the Prints and Photographs, and Rare Book and Special Collections divisions, as well as in the general collections. They are not consolidated in any one body of materials, so it has been a little difficult to describe them. Most of the images were individually issued as political cartoons and as illustrations in the books and newspapers of the day. There are also illustrated handbills, broadsides, tracts and pamphlets. Because of the Library's practice of sending copy negatives to the Prints and Photographs Division, our indexes cover far more material than the holdings in our own division.

As for the treatment of blacks as a theme, most of the images for the slavery period show scenes from the slave trade and slave life. But most often, blacks occupy a marginal or subsidiary place in images that are about other subjects. In city views, for instance, black laborers or slaves are frequently shown at the edges of the scenes, engaged in service roles.

We also have a moderate amount of material about free blacks, mostly in Northern states. An image that

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These frame blowups show pivotal events in the life of a slave from the most durable story to deal with the subject, *Uncle Tom's Cabin*. These frames are from the earliest version in the Library's collection, made in 1903 by Edwin S. Porter at the Thomas Edison Studios.

Guide *(Cont. from p. 53)*
includes blacks is Paul Revere's famous print "The Bloody Massacre," popularly known as "The Boston Massacre," from the Revolutionary War period. This is frequently reproduced because it includes Crispus Attucks. A casualty of this clash, Attucks is one of the few blacks known to have died in the revolutionary cause. Black soldiers served in the war, but their names were usually not noted; they were just listed in muster rolls as "Negro" or no racial designation was given.

Working up to the Civil War period, we get into another medium, photographs of slaves that appear in daguerreotype or tintype form, especially in the American Colonization Society collection. The society was formed to repatriate free blacks to Africa.

And because slavery has been a topic of such interest to people throughout the history of this country, we find materials generated well after the slavery period reexamining the topic. For example, today I brought a copy of an illustration of a slave ship passage that appeared in *Harper's Weekly* in 1860 and was reworked during the 1940s by Bernarda Bryson as a print. The print is obviously based on this 1860 image, so nearly a hundred years apart we're getting a new work inspired by a historical image.

In summary, we have a wide variety of media treating the topic of slavery dispersed throughout the Library's holdings. The virtue of the guide will be to bring these together and to alert people to the various places they need to look to find the materials relevant to their studies.

HAM: Would you say a little bit about the historic building survey project?

BRANNAN: The Historic American Building Survey [HABS] project started during the New Deal in 1933 with the Library of Congress, the Department of the Interior and the American Institute of Architects working together to document America's "built heritage."

The survey included many plantation houses in the Southern states. Some of these documentation efforts were so thorough they recorded the plantation as a whole, including the layout, smaller buildings and dependencies, as well as the main house, in measured drawings, photographs and pages of written information. In doing so, HABS records produced considerable documentation of black life.

Most blacks did not live in houses designed by British-influenced architects and builders. They lived in cabins that were built by other slaves on the plantations where they worked. These recording efforts documented the outbuildings on the plantations, including slaves' living quarters and the areas where slaves worked. The kitchens, the dairies, the granaries, the barns—all of those places where slave labor went on—were in many cases documented very thoroughly by HABS' trained architects and draftsmen. We have detailed, scaled drawings that indicate the exact size of the buildings and, in some cases, the materials and methods of construction.

Recent studies have used this documentation to show that the earliest cabins follow more closely the dimensions of African buildings rather than English buildings. Not only the construction but the design of these buildings was a product of African-American culture. Slaves were working from a knowledge of building from their African experience rather than following the dictates of the plantation owners, whose building traditions usually were shaped by their Western European background. This is the kind of valuable information that shows up when we look closely at existing visual records of the slave period.

HAM: Thank you, Beverly. Next let's hear from Ronald Grim, who is the head of the Geography and Map Reading Room. Ron has pulled together maps relating to slavery and the slave trade.

GRIM: The maps that pertain to the slavery time period are very few and scattered in our collections. However, one of the best representations of maps showing the slave trade appears in the new atlas, published by the National Geographic

Roundtable participants meeting, Dec. 9 (from left): Ronald Grim, Brian Taves, Beverly Brannan, Evelyn Sinclair, Debra Newman Ham; David Parker and Rosemary Plakas; Ardie Myers and Marieta Harper. *Photos by Reid Baker*

Society, *Historical Atlas of the United States*. In this particular atlas, a reconstructed map shows the slave trade as part of the triangular trade that was taking place in the Atlantic in the 18th century. There are also some maps showing the sources of slaves in Africa and their destinations in the Caribbean.

Probably more useful for the slavery time period are county land ownership maps, which document the plantation economy. These maps are particularly plentiful for South Carolina, Virginia and Maryland during the first half of the 19th century. They show the names of landowners, which in most cases are the plantation owners. But in some cases free blacks are also indicated, particularly in the Maryland area. In addition, there are maps of individual plantations. There are just a few examples of these. One in particular is George Washington's Mount Vernon plantation, which shows the division of his lands into several different farms, also showing the mansion house and the slave quarters.

Another interesting group is surveys for the land holdings that made up the city of Washington, D.C. As the streets in Washington were laid out, surveyors mapped the lands of the proprietors who were living there, and in some cases they showed the mansion house, all the farm buildings and the slave quarters.

HAM: Thank you very much. Rosemary Plakas, an American history specialist in the Rare Book and Special Collections Division, will talk to us about slavery and slave trade materials there.

PLAKAS: The Rare Book and Special Collections Division is in many ways a microcosm of the rest of the Library. On the topic of slavery and the slave trade there are significant book and pamphlet holdings in the Rare Book classifed collection, as well as relevant pamphlets and broadsides in several special collections. Eighteenth century sermons and orations by Quakers and others arguing against the evils of the slave trade are numerous, but pro-slavery polemics are also represented. Rare Book has strong holdings in printed personal slave narratives, ranging from Olaudah Equiano's late 18th century account of his life on board British merchant vessels to the popular mid-19th century narratives often published through the support of antislavery organizations.

A recent acquisition, the *Narrative of the Life and Adventures of Henry Bibb*, New York, 1849, is considered one of the better examples of this genre. Bibb, born into slavery in Kentucky in 1815, recounts his sufferings, escapes and recaptures, and his unsuccessful attempts to free the rest of his family. He lectured for the Liberty Party in the 1840s and fled to Canada after the Fugitive Slave Law of 1850.

Probably the most celebrated of the early black writers, Phillis Wheatley, was brought from Africa as a child and educated in the home of her Boston master. She began writing poetry at 13. Her *Poems on Various Subjects, Religious and Moral* was published in London in 1773 while Wheatley—still an adolescent – was being entertained by British nobility.

Rare Book has substantial holdings in 19th century tracts, conference proceedings, speeches and journals generated by the antislavery movement. In her personal library, Susan B. Anthony collected speeches and biographies of the leading abolitionists, as well as journals like William Garrison's *Liberator* and the *National Anti-Slavery Standard*. Comments Anthony penned on many title pages before giving her collection to the Library in 1903 reflect her strong sympathy and support for the abolitionist cause.

The Broadside Collection has much relevant material, including notices of antislavery fairs and bazaars, advertisements of slave sales and reward notices for the return of runaways. Of the three broadsides I have brought to show, probably the most familiar is this poignant representation of the inhumanity of the slave trade—a plan of the lower deck of the British slave ship *Brookes* showing the stowage of more than 400 slaves, with a third on shelves that restricted the height to 2 feet.

Before the regulations of 1788, more than 600 slaves had been stowed in the *Brookes* by placing one

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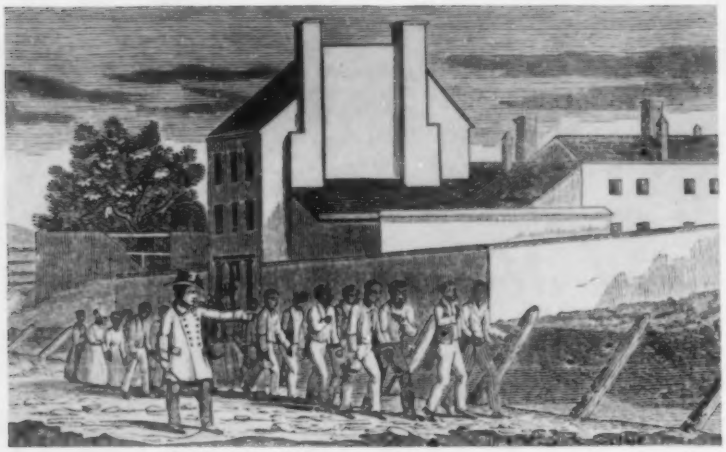

"Franklin & Armfield's Slave Prison," from the "Slave Market in America" broadside

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slave within the distended legs of another. Another broadside, "Slave Market in America," published by the American Anti-Slavery Society in 1836, notes that 7,000 slaves live in Washington, D.C., the symbolic capital of freedom. Several woodcuts depict local injustices, including free blacks being sold into slavery to pay for jail fees; a line of slaves receiving orders from an overseer holding a whip; and ships in Alexandria harbor receiving cargoes of slaves. At the bottom of this huge broadside is a listing of how members of the House of Representatives voted on a motion in which the majority agreed that Congress should not interfere with slavery in the District of Columbia.

And the last broadside I brought features a poem of John G. Whittier titled "Our Countrymen in Chains," complemented by the bold woodcut image of a kneeling black man shackled at wrists and ankles and pleading "Am I not a man and a brother?"

HAM: Thank you, Rosemary. Now we will hear from Marieta Harper, the senior acquisitions specialist for Africa in the Order Division.

HARPER: I researched juvenile literature on the slave trade and slavery and selected the ones that show the range of information available on this topic for most young readers. Covering the slave trade historically, I have Virginia Hamilton's book called *Anthony Burns: The Defeat and Triumph of a Fugitive Slave*, a biography of the slave who escaped to Boston in 1854, was arrested and brought to trial by his owner. His trial caused a furor between abolitionsists and those determined to enforce the Fugitive Slave Acts.

Another book, *Story of the Negro Race* by Arna Wendell Bontemps, informs the reader of the early tribes of Africa and the Empire of Ethiopia, continuing with the practice of slavery in many areas, especially the United States, and ending with early 20th century achievements of American blacks. I also selected Julius Lester's *To Be a Slave*, with illustrations by Tom Feelings, which is a compilation of slaves' and ex-slaves' reminiscences about their experiences, including the exodus from Africa and the Civil War. This book won a Newbery Honor in 1969 and was a winner of the 1968 Nancy Bloch Award.

Forever Free: The Story of the Emancipation Proclamation, written by Dorothy Sterling and illustrated by Ernest Crichlow, describes the events leading up to the signing of the Emancipation Proclamation that freed over 4 million slaves in the United States. Actor and playwright Ossie Davis's play about young Frederick Douglass, "Escape to Freedom," is an excellent juvenile drama for younger and older children and shows how young Frederick Douglass endured many years of cruelty in the South before escaping to the North to claim his freedom.

William Loren Katz's *Breaking the Chains: African-American Slave Resistance* is a resource guide on slavery in the United States, describing the harsh conditions under which slaves lived and the active and passive resistance of the slaves in the Civil War. The Library of Congress catalog *Children's Books in the Rare Book Division* contains publications printed during the 1800s that described the conditions of slavery.

What I found of particular interest was a series of readers published by the American Tract Society in Boston called *The Freedman's Third Reader*. These small booklets contain biographical information on former slaves like Paul Cufee, Frederick Douglass, Phillis Wheatley and the Amistad Captives. I've selected just a few items in the collection, which can be researched by individuals who wish to teach and guide young readers to historical facts on slavery in the United States.

HAM: Thank you, Marieta. Now let us hear from Brian Taves and David Parker about the Motion Picture Section.

PARKER: The Library holds copies of motion pictures made before the turn of the century through 1912,

copyrighted in the form of a contact print. These include some actuality filming of scenes from black life to the more prevalent presentation of famous scenes from stage melodramas or adaptations from popular fiction.

We have representative examples of the large number of productions commemorating the 50th anniversary of the Civil War. Because the movies are an entertainment medium—and one which ransacks what has been done before to create a new concoction – there may rarely be a historical perspective (and when there is one, it may be a concept considered passé by the mainstream of intellectual life by the time of its application to a film production).

You may find similar sorts of stories being told in the early teens and in the '20s and in the Shirley Temple pictures of the mid-'30s, such as "The Little Colonel."

But one may notice that if the plot stays much the same in different periods, there are shifts over time in the emphasis and differences in the elements which are included to tell the story. Hollywood never made anything successful only once and a problem for a researcher in this area is to detect what's a carbon copy of the last film and what is new or different in the mixture. The "plantation dramas," from "Band of Angels" to "Mandingo" and "Drum," may or may not be typical Hollywood stories, but they are part of a category that the filmmakers call "costume" dramas, which rarely even attempt the careful reconstruction of any exact historical event. They are coded allegories instead.

We also have copies of feature fiction films copyrighted from 1942, and to fill in those missing years from the mid-teens to 1942, masters and prints made available by cooperation between the Library and major studios.

From broadcast programs we have productions dramatizing American history, from an incident from the later life of Frederick Douglass on "Cavalcade of America" on radio or television to one on Harriet Tubman on "American Adventure" to an episode of ex-President Adams acting as advocate for mutinous Africans from a slave ship in "The Adams Chronicles."

We also hold a number of educational historical documentaries on the period of slavery, intended for broadcast and for schools, and a few U.S. fiction feature films, such as "Slaves" [1969] with Dionne Warwick.

In addition to films and radio and television programs made in the U.S., the Library also has written documentation and contemporary commentary on these films and on films the Library does not hold, such as foreign-made dramatizations of the slavery period, for example, the Italian-made "Farewell, Uncle Tom," a French-made "Tamango" with Dorothy Dandridge, about a revolt aboard a slave ship, and a German-made "Uncle Tom's Cabin" of the mid-'60s, with Eartha Kitt. It is one of many such films of Harriet Beecher Stowe's novel, made from the turn of the century to a recent production for cable television.

The Library's print documentation also includes published histories of black participation in the media and finding aids to related films, radio and television.

TAVES: In contrast to the other specialists who have just spoken, the collections of the Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS) relating to slavery are, by their very nature, retrospective.

There are basically two different methods of using the material in M/B/RS when conducting research related to slavery or other areas of black studies. First, which David mentioned, are the various types of documentary and educational films. Second, there are the theatrical films, usually identified with the Hollywood product, and here I include television, and these tend to be most heavily in demand by patrons. These features deal with slavery or blacks in one of two ways: either as peripheral subject matter, present as background or a subplot; or more rarely, as the center of the plot, in pictures that may truly be labeled "black films."

Both types of films are of interest; the more standard portrayal of blacks as secondary characters have appeared in hundreds of films and indicate the basic stereotypes Hollywood has promoted. On the other hand, these motion pictures that have concentrated on black life, though far fewer, are perhaps even more relevant because of their direct approach to the subject.

Hollywood has always tended to "look on the bright side," seeking backgrounds that facilitate romantic, melodramatic plots. Examinations of the less fortunate aspects of American life and history, such as slavery, are accordingly fewer. Even when Hollywood has approached the subject of slavery, it has tended to deal with slavery outside of the black context, for instance with ancient Rome, as in "Spartacus" [1960]. Indeed, in the era before World War II, there were very few films that dealt with slavery, and even those concentrated on its effect on whites, as in "His Trust" and "His Trust Fulfilled" [1909], "The Birth of a Nation" [1915], "Anthony Adverse" [1936], "The Little Colonel" [1937], "So Red the Rose" [1937], "Slave Ship" [1937], "Stanley and Livingstone" [1939] and "Gone with the Wind" [1939], along with many other films relating to the Civil War. One of the few exceptions to this rule were the many film adaptations of Harriet Beecher Stowe's novel *Uncle Tom's Cabin*. The Library's collection includes versions made in 1903, 1910, 1914 and 1927, along with several satirical variations. Not until the

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Gordon Craig to Deliver 2nd Carl Schurz Lecture

The second lecture in the Carl Schurz Lecture Series at the Library will be presented by Professor Gordon A. Craig, J.E. Wallace Sterling Professor of Humanities at Stanford University, on Thursday, March 19, at 7 p.m.

Sponsored by the German-American Cultural Fund in cooperation with the Library of Congress, the lecture, "Konrad Adenauer, the United States and the New Germany," will be delivered in the Mumford Room, sixth floor, James Madison Memorial Building. Admission is free, with no tickets required.

The lecture series is named for German-American immigrant Carl Schurz (1829-1906) because he was a symbol of moral leadership and intellectual achievement for German-Americans of his time. Professor Hans L. Trefousse, who gave the inaugural lecture of the series in 1989, characterized Schurz as "a bridge between Germany and America, a guide across that bridge for millions of immigrants."

The Carl Schurz papers, totaling some 24,500 items, were deposited in the Library in 1907.

Professor Craig's lecture will be based on recently declassified documents dealing with Konrad Adenauer's relationship with the Allies. He has written extensively about the history of Germany and German politics, and several of his books have received American and German awards for historical writing.

Professor Craig was born in Glasgow, Scotland, in 1913, and emigrated to the United States by way of Canada in 1925. He received undergraduate and advanced degrees from Princeton University (B.A., 1936; M.A., 1939; Ph.D., 1941), and he was a Rhodes Scholar at Balliol College, Oxford, from 1936-38 (B. Litt. 1938). He served as an instructor in modern history at Yale University from 1939-1941 and then taught at Princeton University for 20 years. Since 1961, Dr. Craig has been the J.E. Wallace Sterling Professor of Humanities at Stanford University.

Among the many awards Dr. Craig has received during his career are two Guggenheim Fellowships.

—Helen Dalrymple

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World War II era, when there have also been many more films emphasizing black life in America, have there been films that concentrated on slavery as the center of the plot. These vary considerably in quality but include such titles as "Tamango," "Slaves," "Mandingo," "Drum," "The Skin Game," "Roots," "The Autobiography of Miss Jane Pittman," "A Woman Called Moses" and sound versions of "Uncle Tom's Cabin."

HAM: I just wanted to talk a moment about manuscript holdings relating to slavery. Those relating directly to the African slave trade include records of slave traders such as Levitus Clarkson, who claimed that he got an invitation from several Africans to begin to engage in the trade. We also have papers of a Philadelphia firm engaging in the African slave trade, papers of merchant and trader Oliver Pollack, some state papers and some general collections like the ones that I brought here.

This is called the "Black History Miscellany" collection and in it we have insurance policies for slave cargoes, slave narratives and court documents relating to the ownership of slaves. The documents provide ample material to study chattel slavery, that is the buying and selling of blacks as property. We also have business records of a man named Cornelius Chase, who was a domestic slave trader. He dealt with people in various parts of the United States in the business of buying and selling of slaves.

Many of our founding fathers and the important people in American history were also slaveholders. So we have gotten a huge collection of materials relating to slavery and the slave trade incidentally. We got such papers as those of George Washington and Thomas Jefferson because we were interested in their leadership of the country. But because they were also slaveholders, we also find out information about their slaves and the management of their plantations. Our collections for this period are extremely comprehensive, providing almost day-to-day accounts in some cases of the lives of slaves and their owners.

From another perspective we also get some manuscript memoirs and narratives by literate slaves discussing their own lives. Most of the narratives, usually written after slavery, recalled incidents about their life as slaves. One man, Michael Shiner, had his wife kidnapped and sold into slavery. He describes how he made the trip from Washington, D.C., to reclaim his wife and he was able to successfully bring her back. So we're learning about slavery, Africa and race relations in the country from the perspective of whites as well as the vantage point of blacks. It is a very rich collection giving us all sorts of documents.

We did not talk here about the materials in the Law Library but we have an extensive collection of slave codes, including, for example, slave laws in the District of Columbia and laws relating to slavery in Virginia and Louisiana. A very special rare book collection exists in the Law Library that gives very valuable information about the mechanics of the slave society.

HAM: Thank you all very much.

PEN Winners Read Their Entries At the Library

On Dec. 12 three authors read their winning entries in the annual PEN Syndicated Fiction Project in the Library's Montpelier Room. The Project, directed by poet and novelist Caroline Marshall, is designed to return quality short fiction to U.S. and Canadian newspapers. During the program, Prosser Gifford, LC's director of Scholarly Programs, gave an introduction while Ms. Marshall (far left) and the winners, Al Young, who read his story "Millionaires," Mary Morris, who read "Slice o Life," and Lee Smith, who read "Mom," listened.

Shamrocks All Over the Map

A map from the collections of the Library's Geography and Map Division took center stage during a visit of the president of Ireland to the United States in October.

Here Sen. Edward M. Kennedy points to the *Shamrock Map*, a stylized map of the United States showing Irish place names, which was created by John C. Malone in 1950. Looking on are Nicholas Robinson, President Mary Robinson of Ireland and Caroline Kennedy.

The Library's Interpretive Programs Office arranged for the one-day loan of the map to the John F. Kennedy Library in Cambridge, Mass., so that it could be on display during Mrs. Robinson's visit there.

Photo courtesy the office of Sen. Kennedy

Global Library Project Travels to Eastern Europe

In the wake of the "Velvet Revolution" the National Library of Prague and the State Technical Library are reeling under the crisis of cramped and overcrowded spaces and an overwhelmed catalog system compounded by a lack of financial funding that may soon force them to close their doors.

Known as the Klementinum, this grand complex in the center of Prague housing the two libraries is the topic of the television program "The Birth of the Free Library in the C.S.F.R.," shown as part of the Global Library Project series on the Mind Extension University Affiliate Cable Systems. LC's Jeanne Apostol is the director of the project.

Storage space in the Klementinum was filled to capacity decades ago. A new building was promised, as well as off-site storage facilities, but they have remained an unfilled promise. Today, the library is bursting at the seams. Tens of thousands of books have taken over hallways, reading rooms and even office space. Six hundred thousand books—nearly 10 percent of the entire collection – are out of the stacks due to lack of space. The floors are overloaded and the repositories outside of Prague are overwhelmed with books and are in very poor condition.

Vojtech Balik, director of the Czech National Library, demonstrated that "the main problem of our library is lack of space." Surrounded by books and other materials piled on the floor around him, Dr. Balik said, "You can see how we are storing our books and new acquisitions. The Klementinum was planned for only some 1 million and a half volumes, but now there are about 3 million volumes or more, and the situation is very bad, as you can see."

A library patron, Lucie Hola, concurred: "There are too many books and there is not enough space to store them, so they are not available to the readers. Even worse, a lot of the books are stolen, and the readers haven't the opportunity to use the newest books because they have not been placed on the shelves."

Because the Klementinum is a historical landmark, it is difficult to obtain permission to make needed improvements to the physical facility. The air circulation system is inefficient and the lighting is inadequate to meet today's standards or demands. Problems of preserving materials are intensified by the coal heating system that has contributed to decades of black soot on the books in the library.

The library also sadly lags behind in the application of modern technology. Many of the tasks of the library are still performed by hand. There are almost 5 million cards in the General Card Catalog Room. The staff must still file and refile cards and books the old fashioned way—by hand.

Dr. Balik said, "We, as a central and modern library, cannot exist without modern technology. We will be able to improve our services to the public only with modern technology—computers. We have to transform our catalogs to computer memories to offer our readers PC screens."

Six years ago one room was cleared of over 40,000 books to make way for a new computer system, but with only 11 existing computers it will take decades to achieve a fully automated system.

The situation is similar at the Slovak National Library, a division within the Matica Slovenska Library, located in Martin. At first glance, the problems of the Slovak National Library seem far removed from that of the National Library of Prague. The building is modern and was built especially to house library collections. The rooms are well-lit and have heat.

But Miroslav Bielik, director of the Slovak National Library, said, "Our National Library has big problems . . . in the [areas] of preservation of the books and in the processing of Slovakian cultural heritage . . . [as well as in] acquiring modern materials from abroad."

Another problem is inadequate staffing. The problem is especially apparent in retrospective processing of materials. There are more than 800,000 unprocessed books stored under poor conditions.

The Slovak National Library was the first library of the East bloc countries to implement an automated computerized system.

Said Daniela Slizova, deputy director, "New technologies must be used in our work. It is now impossible to do by hand. We want to provide our readers with good bibliographic selections and library services."

The price for freedom in the new Czech and Slovak Federal Republic was not of bullets and bloodshed. It was a "Velvet Revolution" that brought an optimism of the future not felt in the country for generations. Today, after two years under a democratic government, it is clear that while the benefits of freedom are many, there are still economic problems.

Dr. Balik summed up the problems faced by libraries at the conclusion of the program. "I feel it is necessary to convince and to show to our society that libraries are necessary to the development of our country. We, the librarians, know it, but the public doesn't."

Dr. Bielik added that "I am convinced that without libraries, it is not possible to develop a democracy without the work of libraries. But that is one big difference, libraries in fully developed democracies are greatly respected. In democracies which have just been created, libraries are still searching for their identity."

"The Birth of the Free Library in the C.S.F.R." will be shown where the Mind Extension University is available. Interested persons should consult their local cable television listings for dates and times.

MEETINGS

Library of Congress Attends 43rd Frankfurt Book Fair

1991 marked the fifth consecutive year that the Library participated in the Frankfurt Book Fair. LC shared an exhibit booth with the U.S. Information Agency.

John Y. Cole, director of the Center for the Book, represented the Library at the fair, Oct. 9–14. He was joined by Cindy Romanyk of the Copyright Office and, for three days, by Carol Armbruster of the European Division, who was returning from an acquisitions trip to Italy, France and Germany.

This year's fair attracted more than 8,000 exhibitors from 90 countries.

The Library's first exhibit at the book fair, in 1987, emphasized the activities of the Center for the Book, which promotes books and reading nationally and internationally. Since then the LC exhibit has expanded to include a display of recent Library publications and the distribution of information about many Library activities and products. Inquiries about U.S. copyright have led to participation by the Copyright Office.

LC staffers also answered questions about the Library and participated in meetings held during the conference. This year, for example, Ms. Romanyk attended a forum sponsored by the Copyright Council of the International Publishers Association. Ms. Armbruster was able to review new publications from throughout Europe. She also responded to inquiries about the Library's exchange agreements and about how to do research at the Library.

Decimal Classification Committee Centennial Meeting

At its 100th meeting, held in Washington Oct. 10–11, the Decimal Classification Editorial Policy Committee bade farewell to three of its retiring members: Russell Sweeney, the (British) Library Association representative since 1981; Barbara Branson, since 1979 an American Library Association representative from Duke University; and Henriette Avram, the Library of Congress representative to the committee since 1983.

The committee's resolution to Mrs. Avram, expressing collective gratitude and appreciation for her service to the Committee, the Decimal Classification Division, and the Dewey Decimal Classification, took note of her advocacy of national and international standards, her leadership and management support for the work of editing and producing the DDC, especially at critical points in the development of Edition 20, and the "knowledge, experience, wisdom and reputation of over 25 years of leadership in the American and international library communities."

At the business portion of its meeting, Joan Mitchell, Carnegie-Mellon University, was elected the next chairperson of the Editorial Policy Committee. Lois Chan (University of Kentucky), chairperson from 1985 to 1991 (the maximum allowed by committee rules), will remain a member of the committee.

New members to replace the three departing members are Susi Woodhouse, (British) Library Association; Helena Van Deroef, Bellcore; and Winston Tabb, the successor to Mrs. Avram as associate librarian for Collections Services.

LC Online Users Group Oct. 3, 1991

In a presentation sponsored by the Library of Congress Online Users Group and held Oct. 3, 1991, in the Mumford Room, Loche McLean and Deborah Ramsey, both members of the Cataloging Distribution Service (CDS) staff, introduced, demonstrated and discussed *CDMARC Bibliographic*, the newly released Library of Congress USMARC data base on CD-ROM.

Mr. McLean, who serves as a senior library information systems specialist in CDS, offered a quick historical perspective on CDS' previous CD-ROM projects—*CDMARC Subjects* and *CDMARC Names*—observing that one of their original goals in choosing the medium of CD-ROM was to aid the efforts of catalogers in LC's overseas offices by providing them with access to subject and name authority work stored in the Library's mainframe computer.

Mr. McLean also noted that the initial focus on the needs of catalogers raised the possibility of future products for reference or research purposes. In addition, despite the large storage space available on compact disks relative to floppy disks, early CD-ROM products, which were usually limited to single-disk releases, could accommodate only comparatively small databases, such as the LC subject authority file.

Now, however, with the advent of strategic advances in CD-ROM technology—most notably the development of multiple-disk applications and systems—even the 4 million-plus records in LC's USMARC data base no longer prove too daunting a data base to capture and make available on CD-ROM.

CDMARC Bibliographic contains, on six compact disks, the complete active CDS USMARC tape distribution file (which, like *CDMARC Bibliographic*, does not include either the PREMARC or the NUC file). The data base is searchable via any of 19 indexes; these indexes include common searches (e.g., personal, corporate and meeting names; titles; subjects; series; ISBN; and ISSN) as well as relatively uncommon, but nonetheless useful, searches such as language, country of publication, publisher and LC class and Dewey number. Users can also choose whether they wish to search for materials using a "keyword" protocol or a "browse" protocol. Unlike the MUMS and SCORPIO systems, *CDMARC Bibliographic* enables users to truncate their searches and to search serials by title and LC class number in the browse mode.

From her perspective as a marketing unit supervisor in CDS' Customer Support Section, Ms. Ramsey was able to provide an overview of *CDMARC Bibliographic's* customer base thus far—who they are, why they use it, and what they like (or don't like) about the new product.

Based on information gleaned from CDS' extensive customer follow-up efforts, Ms. Ramsey listed the variety of libraries that have purchased *CDMARC Bibliographic*. Among them: public utility companies, government agencies, and public, school and corporate libraries. Common uses for the product ranged from the cataloging of new materials and the retroconversion of older collections to the creation of customized bibliographies for reference or research purposes.

Mr. Ramsey commented that user expertise in searching seems to be increasing, with a resulting decrease in customer support hot line inquiries requesting assistance in formulating search strategies. On the rise, however, are questions regarding computer hardware and telecommunications hookups, most notably among international customers and those who are seeking to stretch *CDMARC Bibliographic* across local area networks to maximize the product's intra-system utility and cost-effectiveness.

Ms. Ramsey noted that the fact that fax machines are now commonplace in libraries enables users and CDS customer support hot line staff to fax each other examples of hardware or search strategy problems, or both, as well as solutions,

(Cont. on p. 62)

Meetings *(Cont. from p. 61)*

rather than forcing users and staff to rely on the somewhat less precise verbal descriptions that had previously been the rule in hot line calls.

According to Ms. Ramsey, CDS' customer followup efforts have yielded significant insights into what aspects of *CDMARC Bibliographic* users may have found troublesome (such as a sometimes lengthy response time typical of CD-ROM technology and the frequency of cumulated disk updates (quarterly)) as well as what has generated the most praise about the product, namely, its domestic price ($1,200) and international price ($1,250), the large number of records (4 million and counting), the powerful search/retrieval engine, and the number of indexes (19) and corresponding access points).

Copyright Office Hosts International Institute

The latest in a series of international copyright institutes, Aug. 20-Sept. 6, was the "most in depth, comprehensive, and the longest" such program thus far, according to the organizer, Policy Planning Adviser Marybeth Peters.

Speakers from the Copyright Office; attorneys from law firms specializing in intellectual property issues; academicians; representatives of the publishing, film, recording and computer industries; and officials from other federal agencies provided a wide view of the U.S. copyright system.

Speaking at a Sept. 6 farewell banquet, Register of Copyrights Ralph Oman saluted the 20 participants—all from China—and stressed the importance of the program.

The Register said, "I take a great deal of satisfaction from the strong bonds that join the United States Copyright Office and the National Copyright Administration of China. Our ties grow stronger every day. . . . For copyright officials in China these are exciting times. You have a new copyright law, and I congratulate you on that historic achievement. But . . . your task has just begun. I hope our various programs and visits to China have helped you in your process. We look forward to our further exchanges with you.

"These are dynamic times—the world is changing all around us," he continued. "The world is getting smaller—barriers are breaking down and all people are growing closer. . . . These are exciting times for copyright. A great nation like China, with its brilliant and energetic people, has a major role to play in world affairs, and we all hope that you will soon assume your rightful place at the table of the Berne Union."

China adopted its first copyright law on Sept. 7, 1990, but has not signed any bilateral or multilateral treaty including the Berne Convention for the Protection of Literary and Artistic Works, the world's oldest and most extensive copyright treaty.

The 20 participants were members of a high-level delegation. Shen Rengan, director of the Copyright Department of the National Copyright Administration of China (NCAC), was the Group Head. Zhou Xianqi, deputy presiding judge of the Civil Court of the Supreme People's Court, and Liu Xiaochun, deputy director of the Hunan Provincial Copyright Bureau, were the deputy heads of group.

General Counsel Dorothy Schrader welcomed the group at a tea on Aug. 20. Afterward, Senior Public Information Specialists Cindy Romanyk and Laurence Savoy conducted a tour of the Copyright Office.

During the next several weeks, senior-level Copyright Office staff members spoke on many topics. Speaking were the general counsel ("Basics of U.S. Copyright Law" and "Basics of International Copyright"); Policy Planning Adviser William Patry ("Fair Use"); Senior Attorney William J. Roberts ("U.S. Compulsory Licenses"); and Ms. Peters ("Registration and Recordation Practices of the Copyright Office").

Policy Planning Adviser Lewis Flacks moderated and spoke at a panel discussion of federal government involvement in copyright matters. Panelists included Harvey J. Winter, director of the State Department Office of Intellectual Property and Competition; John Atwood, chief of the Intellectual Property Branch of the U.S. Customs Service; Michael J. Keplinger, Office of Legislation and International Affairs of the Patent and Trademark Office; and Eileen Hill, International Trade Administration of the Commerce Department.

NCCP Enters Fourth Year

The National Coordinated Cataloging Program (NCCP) Steering Committee and the Operations Planning Group met Nov. 12 at the Library to consider the future of NCCP, in particular the next year of operation. Among the considerations were an alternative operating model and a recommendation from the Association of Research Libraries' (ARL) Committee on Access to Information Resources.

Alternative Operating Model. The alternative model for NCCP, which was adopted, aims to lower member costs and increase contribution levels, while continuing to provide cost, quality and quantity data. It was implemented Jan. 2, 1992. The model includes the following new features:

☐ Members may contribute in various subject and language areas once competence is demonstrated in one area.

☐ Record quality/accuracy is the responsibility of each member.

☐ Record level/completeness adheres to the full-level record requirements as defined by the utility of choice for each member.

☐ Two features of the program remain unchanged:

☐ Members continue to input records on-line to the Library of Congress data base with equipment loaned by the Library.

☐ The commitment by the members to conform to Library of Congress practice for authority work remains in effect.

Coincidentally with the implementation of this new model, NCCP libraries commenced adding the 042 (Authentication Code) field to their NCCP records. The field carries the code "lcnccp," which makes these records easily identifiable for users.

A small number of new libraries, which are already independent for NACO authority work, will be brought into NCCP as soon as is feasible. Training will include: one-on-one or group on-site training, or both, conducted by LC staff and tailored to the needs of the member. Group training allows for backup for the primary trainee. Optionally, training will be offered at the Library of Congress. Full review and instructional feedback will be provided by LC staff for three months and/or "X" number of records. Minimum contribution levels will be set.

A formal evaluation will be conducted at the end of one year to assess this model in relation to the original NCCP model.

ARL Concerns. ARL recommended that the Library join ARL in convening "a small focus group of principal stakeholders in coordinated cataloging efforts." It is anticipated that these efforts will be directed toward monographs held in multiple copies by research libraries. The Library will pursue this recommendation directly with ARL.

The Library recognizes the contributions of the original eight member libraries—Harvard University, Indiana University, University of California at Berkeley, University of Chicago, University of Illinois, University of Michigan, University of Texas at Austin and Yale University.

Dick Gregory, from a book of 30 postcards (See below.)

LC MARKET PLACE

What better way to celebrate Black History Month than by exploring African-American heritage through the Library of Congress. Within our rich and varied collections you can discover the unique life experiences of Frederick Douglass, Booker T. Washington, Mary Church and Robert Terrell and read the transcribed stories of former slaves.

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